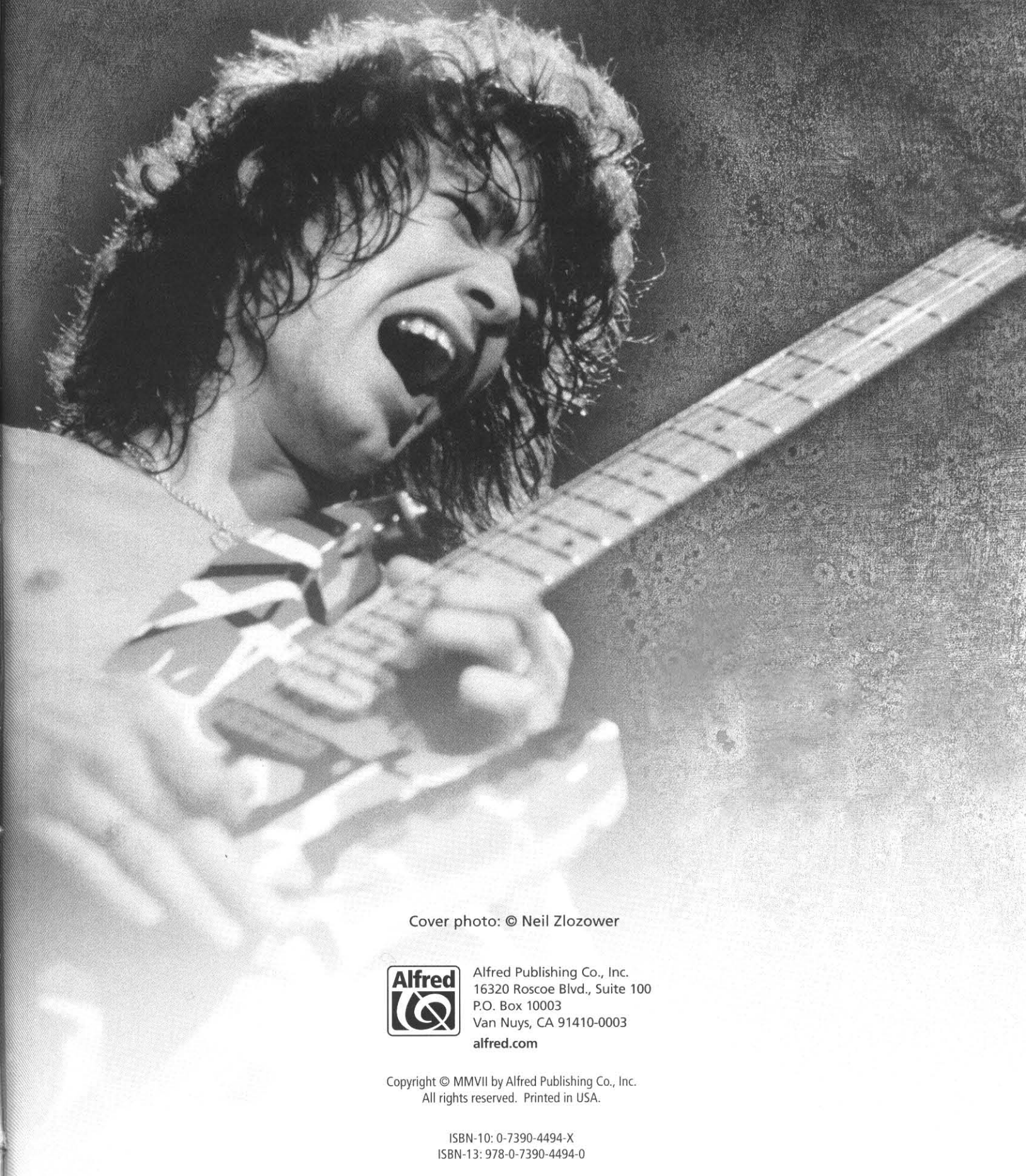


AUTHENTIC GUITAR TAB EDITION

EDDIE VAN HALEN | GUITAR VIRTUOSO

Includes 9 Classic Solo Guitar Instrumentals



Cover photo: © Neil Zlozower



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316

Music by
SAMMY HAGAR, EDWARD VAN HALEN,
ALEX VAN HALEN and MICHAEL ANTHONY

Moderately slow $\text{♩} = 79$

Triplet feel $\text{♩} = \text{♩} = \text{♩}$

Sheet music for guitar, featuring a triplet feel and a moderately slow tempo. The music is written in treble and bass staves, with chords and fingerings indicated. The key signature is one sharp (F#).

Chords and Fingerings:

- Chords:** D, E, A, C#m, D/F#, G5, A, E/A, P (Power).
- Fingerings:** 0, 2, 3, 4, 5, 6, 7, 8, 9.
- Techniques:** *mf* (mezzo-forte), *sl.* (slide), *let ring* (let ring), *w/fingers* (with fingers), *H P H P* (hammer-on pull-off).

Staff 1: Moderately slow $\text{♩} = 79$. Triplet feel $\text{♩} = \text{♩} = \text{♩}$. Chords: D, E, A, D, E, A. Fingerings: 0, 2, 3, 4, 5, 6, 7, 8, 9. Techniques: *mf* let ring w/fingers, *sl.*, *let ring*.

Staff 2: Chords: D, E, A, D, A, E/A, C#m, D/F#. Fingerings: 0, 2, 3, 4, 5, 6, 7, 8, 9. Techniques: *sl.*, *let ring*.

Staff 3: Chords: G5, A, D, E, A, D, A, E/A. Fingerings: 0, 2, 3, 4, 5, 6, 7, 8, 9. Techniques: *sl.*, *let ring*, *P*.

Staff 4: Chords: C#m, D/F#, G5, A, D, E, A. Fingerings: 0, 2, 3, 4, 5, 6, 7, 8, 9. Techniques: *sl.*, *let ring*, *P*.

Staff 5: Chords: D, A, E/A, C#m, D/F#, G5, A. Fingerings: 0, 2, 3, 4, 5, 6, 7, 8, 9. Techniques: *sl.*, *let ring*, *P*, *H P H P*.

D A E/A C#m D/F# G5 A5 N.C.

H P H P

let ring- - + let ring- - - - - + let ring- +

3 2 3 2 3 2 0 1 0 0 2 2 0 0 2 0 0 2 5 5
2 2 1 1 2 0 0 0 0 0 2 2 2 2 4 4
4 2 4 2 4 2 0 2 0 0 0 0 0 0 0 0 0

[illegible]

Asus2
*A.H.-----
(8va)

1/4 (end triplet feel)

3

let ring-----
*A.H.-----

T T T T T T

0(12) 2(14) 0(12) 2(14) 0(12) 2(14)

(5/3) 0 3 3 0

0(12) 2(14) 0(12) 2(14) 0(12) 2(14)

316 - 21 - 2

⁴Ti = Tap both notes w/R.H. index finger;
L.H. = Slap & mute low stgs. w/ left hand;
Tp = Tap w/R.H. thumb.

Musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for a guitar and a vocal line. The guitar part is in the key of D major and 4/4 time. The vocal line is in the key of D major and 4/4 time. The score includes the following lyrics:

H Ti H Ti H Ti H Ti H Ti
 L.H. Tp L.H. L.H. Tp Tp L.H. L.H. Tp L.H. Tp Tp L.H. Tp L.H. L.H. Tp L.H.

Musical notation includes notes, rests, and dynamic markings such as *sl.* (slur) and *P H* (piano/forte). The score is divided into measures, with some measures containing multiple notes or rests.

N.C.(E5) (D5) (E5) (D5) (E5) (D5) A.H.----- A.H.-----
 *A.H.----- A.H.----- A.H.----- A.H.----- A.H.----- A.H.-----
 T T P H T T P H T P H T P H T T P H T T P H
 *A.H.----- A.H.----- A.H.----- A.H.----- A.H.----- A.H.-----
 7 (14) (12)/(7) 0 5 (12) (10)/(5) 0 7 (14) (7) 0 5 (12)/(5) 0 7 (14) (19) (7) 0 7 (14) (12)/(7) 0 5 (12) (10)/(5) 0
 T T P H T T P H T P H T T P H T T P H T T P H
 *Tapped harmonics *All vib. and

[illegible]

316 - 21 - 6

Slower $\text{♩} = 108$
(B7)

6 6 6 6

T P P P H H T P P P H H T P P P H H T P P P H H

grad. accel.

6 6 6 6

T P P P H H T P P P H H T P P P H H T P P P H H

Moderately $\text{♩} = 120$

*A.H. (8va)

(Esus4)

rit. P let ring

*A.H.

Free time $\text{♩} = \text{ca. } 72$

Cmaj7/G Fmaj7/C Cmaj7 Bsus4

*w/delay

**Vol. knob swell.

N.C. 3½

Harm. (8va) 3 1 7

Cmaj7/G Fmaj7/C

*Mute lower stgs. w/R.H. palm and pluck w/L.H. thumb by reaching over top of neck.

Cmaj7/G C5 E5 C5 B5 C5 B5

sl. sl. sl.

Moderately ♩ = 116
(B)

♩ = 116
(B)

mf *w/delay

*Play upstem part with delay time = ♩ (approx. 388 msec. at ♩ = 116).
Downstem part shows resulting sound, with echoes in parentheses.

(E \flat) *sim. (G) (B)

6 8 8 8 8 6 8 10 12 12 12 12 10 12 14 16 16 16 16 14 12

*Play all (upstem) notes as L.H. hammer-ons with vol. swells (till double bar).

(G) (D) (F)

10 12 12 12 12 12 5 7 7 7 7 7 8 10 10 10 10 10

(C) (E \flat) (B \flat)

3 5 5 5 5 5 6 8 8 8 8 8 1 3 3 3 3 3

(D \flat) (E \flat) (G)

4 6 6 6 6 6 8 8 8 8 8 8 10 12 12 12 12 12

(B \flat) (D \flat)

12 12 12 12 12 12 13 15 15 15 15 15 16 18 18 18 18 18

(G) (B \flat) (E)

10 12 12 12 12 12 13 15 15 15 15 15 7 9 9 9 9 9

(G) (D \flat)

10 12 12 12 12 12 4 6 6 6 6 6 6 6 6 6 6

(E \flat) (F)

6 8 8 8 8 8 8 8 8 8 8 8 10 10 10 10 10 10

(G) (A) (B \flat)

10 12 12 12 12 12 12 14 14 14 14 14 13 15 15 15 15 15

(C) (D)

15 17 17 17 17 17 17 17 17 17 17 17 19 19 19 19 19 19

19 19 19 19 19 19 19 19 19 19 19 19

(E)

19 19 19 19 19 19 19 19 19 19 19 19 21 21 21 21 21 21

21 21 21 21 21

21 21 21 21 21

N.C.

19 21 17 19 15 17 14 15

17 14 15 12 14 10 12 14

10 12 9 10 7 9 5 7

3 5 2 3 3 2 0 0

7 5 7 10 9 7 5

7 5 7 5 3 2 0 0

7 5 7 10 9 7 5

7 9 10 9 7 5 7 5 7 5 7 5 7 5

7 5 7 5 7 5 7 5

7 5 7 5 7 5 7 (7)

(delay off)

[illegible]

A.H. (8va) H A.H. (8va) sl. P H H (3/4) (4/4)

6 3

A.H. H A.H. sl. P H H

5 5 5 7 8 8 8 5 5 7 10 7 8 10 8 10 12 8 8 10 12 14 10 12 15 12

A.H.
pitches: E

E

Faster ♩ = ca. 160

8va-----

First system of musical notation, featuring a treble clef and a key signature of one flat. The staff contains a sequence of eighth-note patterns with fingerings (1-5) and techniques (T, P, H, Tsl). The bottom staff shows fret numbers (17, 12, 15) and a 6/8 time signature.

8va-----

Second system of musical notation, continuing the sequence of eighth-note patterns with fingerings and techniques. The bottom staff shows fret numbers and a 6/8 time signature.

8va-----

Third system of musical notation, featuring a treble clef and a key signature of one flat. The staff contains a sequence of eighth-note patterns with fingerings and techniques. The bottom staff shows fret numbers and a 6/8 time signature.

8va-----

Fourth system of musical notation, featuring a treble clef and a key signature of one flat. The staff contains a sequence of eighth-note patterns with fingerings and techniques. The bottom staff shows fret numbers and a 6/8 time signature.

8va-----

Fifth system of musical notation, featuring a treble clef and a key signature of one flat. The staff contains a sequence of eighth-note patterns with fingerings and techniques. The bottom staff shows fret numbers and a 6/8 time signature.

*L.H. thumb touches string.

Sixth system of musical notation, featuring a treble clef and a key signature of one flat. The staff contains a sequence of eighth-note patterns with fingerings and techniques. The bottom staff shows fret numbers and a 6/8 time signature.

The musical score for 'The Rose Tree' is presented in two systems. The first system is a single melodic line in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with various articulations including trills (T), slurs (P), and slurs (sl). The second system is a guitar accompaniment, featuring a single melodic line on a six-string guitar. The fret numbers are indicated below the notes, and the time signature is 4/4. The melody is written in a single line, with the guitar's range indicated by the fret numbers. The score is divided into two measures by a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below the notes. The melody includes various musical notations such as eighth notes, quarter notes, and half notes, with some notes beamed together. There are also rests and a wavy line indicating a continuation of the melody. The second system continues the melody on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below the notes. The melody includes various musical notations such as eighth notes, quarter notes, and half notes, with some notes beamed together. There are also rests and a wavy line indicating a continuation of the melody.

The first system of the musical score for 'The Great Wall of China' is shown. It consists of a single staff with a treble clef. The melody is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, along with fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and articulation marks (e.g., accents, slurs). The system ends with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a 4/4 time signature. It begins with a key signature of one sharp (F#). The melody is written with eighth and sixteenth notes, featuring various articulations such as slurs, accents, and slurs. Fingerings are indicated by numbers 1-5. The bottom staff is a single-line bass staff, likely for a cello or double bass, with a key signature of one flat (Bb). It contains a sequence of numbers (10, 12, 7, 8, 12, 8, 12, 8, 10, 12, 7, 8, 12, 8, 12, 10, 8, 7, 8, 10, 12, 10, 8, 7, 10, 12, 10, 8, 7, 10, 12, 10, 8) which likely represent fingerings or positions for the instrument. The score is divided into two measures by a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line, featuring a series of eighth notes and quarter notes, with a wavy line indicating a trill or a similar ornament. The second system consists of a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line, featuring a series of eighth notes and quarter notes, with a wavy line indicating a trill or a similar ornament. The score includes various musical notations such as slurs, ties, and dynamic markings (p, f, sl).

Faster ♩ = ca. 160

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in treble clef, 4/4 time. It begins with a half note 'H' and is followed by six measures of eighth notes, each marked with a '6' and a 'P' (piano). The melody concludes with a triplet of eighth notes. The second system contains the piano accompaniment in bass clef. It starts with a half note 'H' and is followed by six measures of eighth notes, each marked with a 'P'. The accompaniment concludes with a triplet of eighth notes. The score is marked with 'sl.' (slur) and 'P' (piano) throughout.

[illegible]

(E7) (E^o7) (Am) (E) (E7) (E^o7) (Am) (E)

H TPH TP H TPH TP H TPH TP H TPH T P H TPH TP H TPH TP H TP H TP H TP H TP H TP H TP H sl. TP

6 6 6 6 6 6 6 6

H TPH TP H TPH TP H TP H TP H TP H T PH TPH TP H TPH TP H TP H TP H TP H TP H sl. TP

12-15 17-12-16 17 11 14 17 11 14 17 10 13 17 10 13 17 9 12 17 9 12 17 12-15 17-12-15 17 11 14 17 11 14 17 10 13 17 10 13 17 9 12 17 10 12 13 15

(D7) (D^o7) (Gm) (D) (C7) (C^o7) (Fm) (C)

H TPH TP H TPH TP H TPH TP H TP sl. H T P H TPH TP H TPH TP H TPH TP H TPH TP H TPH TP H T P

6 6 6 6 6 6 6 6

H TPH TP H TPH TP H TPH TP H TPsl. H T P H TPH TP H TPH TP H TPH TP H TPH TP H TPH TP H T P

10 13 15 10 13 15 9 12 15 9 12 15 8 11 15 8 11 15 7 10 15 7 8 11 13 | 8 11 13 8 11 13 7 10 13 7 10 13 6 9 13 6 9 13 5 8 13 5 8 12

[illegible]

*Grad. accel. 5th time till end.

[illegible]

*Chords sim. (next 3 bars).

BALUCHITHERIUM

Music by
SAMMY HAGAR, EDWARD VAN HALEN,
ALEX VAN HALEN and MICHAEL ANTHONY

Slowly $\text{♩} = 86$

N.C.
(cymbal)

*Gtr. I

*(D) (E)

(D) (E)

f trem. bar trem. bar slight vib.

*Drop D-tuning: ⑥ = D *Chords implied by bass (next 8 bars only).

*Execute bend w/L.H. middle finger and bend stg. towards floor.
At beat 3 1/2, hammer on at 5th fr. w/L.H. ring finger while stg. is still bent.

trem. bar trem. bar

*Bend w/middle finger as before.

*N.C.(D) (E) (D) (E)

Harm. P.M. Harm. sl. H P P.M. H P P Full semi-harm.

*Chords implied by gtr. *For next 5 bars only, all vib.'s are slight.

(D) (E) (D) (E)

P.M. P.M. sl. H H P semi-harm. sl. semi-harm. H

(D) (E) (D) (E)

Full Full

(D) (E) (D) (A/C#) B5

*Gtr. II

f

*Standard tuning

(Gtr. I)

sl. H P H

sl. H

Csus2 G5 D5 Asus2 Csus2 D5

1 1/2 trem. bar 1 1/2 slight vib.

Rhy. Fig. 1

Csus2 G5 D5 A5 N.C. Harm. (8va)

Full semi-harm. Harm. (8va)

Csus2 G5 D5 Asus2 Csus2 D5

1/2 P H P P.M. sl. sl. Full

*For next 2 bars only, all vib.'s are slight.

P.M. -----1 let ring -----1

Baluchitherium - 12 - 4

N.C. D5 E5 F5

1/2 Full Full Full P

3 3

vib. lower note only P.M. 4

Full

sl.

(10) 12 12 12 12 12 (12) 10 7 9 (9) 7 7 9 7 9 10

(end Rhy. Fig. 2)

sl.

P.M. 4

sl.

(7) 3 5 5 (5) 6 6 4 4 (4) 5 5

0 14 sl. 0 0 0

G5 N.C. A5

*A.H. (8va) Full T T T

Full

sl.

semi-harm.

Full

*A.H. Full T T T

(10) 10 10 10 (10) 2 2 2 (9) (2(9) 2(7) 2(6) (2(6))

A.H. pitches: E C#

*Artificial harmonics achieved by lightly tapping stg. w/R.H. finger at fret indicated in parentheses.

sl.

H H

sl.

(6) 6 8 8 7 7 10 7 10 9 (10) 5 7 9

0 0

*(D)

(E)

(D)

(E)

Full Full 2

trem. bar

1 sl. 12 (12) (12) (12) 10 12 10 9 10 4 6 8 5 7

6

*Chords implied by bass (next 8 bars only).

(D) (E) (D) (E)

1 sl. P sl. H P H P H 1 1/2

trem. bar

9 (9) 10 7 (7) 5 7 (7) 3 5 2 3 2 3 (9) 0 (9) 4 6 8 5 7 9

6

(D) (E) (D) (E)

1 sl. trem. bar 3 trem. bar

1 sl. 12 (12) 12 14 10 (10) 17 17 19 (19) 16 17 15 14 15

(D) (E) (D) (E)

1 sl. 3 3 Gtr. II Gtr. I sl. P sl. 1 1/2 A.H. (15ma) 1 1/2 A.H.

trem. bar

(15) 17 12 14 (14) 15 10 12 8 10 (10) 9 (9) 9 9 7 9 7 6 (9) 9 9 11

sl. P sl. sl.

w/Rhy. Fig. 1

Csus2 G5 D5 Asus2

Csus2 D5

Csus2

G5

D5

A5

Gtr. II 1/2 semi-harm. 1/2 1/2 1/2

12 11 11 9 9 11 12 14 11 (11) 12 11 9 11 12 11 11 9 (9) 11 9

Substitute Rhy. Fill 1
N.C.

resume Rhy. Fig. 1
Csus2 G5 D5 Asus2

Csus2 D5

Csus2

N.C.(G5)

D5

A5

Em

*Release bend 1/2 step only.

w/*Rhy. Fig. 2

D5

8va

E5/D

D

N.C.

*w/slight variations
**standard tuning

Gtr. II

Full

loco

Rhy. Fill 1 (Gtr. I)

D5 8va E5/D A5 N.C.

Full Full 1/2 Full Full Full

P.M.:.....4

(20) 19 19 19 21 22 22 (22) 24 24 24 24 24 (24)

D5 8va E5/D D N.C.

Full Full 1/2 P 1/2 P

vib. lower note only P.M.:.....4 P.M.:.....4

19 21 (21) 19 19 19 21 19 19 22 (22) 24 (24) 22 24 24 24 (24) 22

[illegible]

Rhy. Fill 2 (Gtr. I)

sl.

(cont. in slashes)

P.M.

sl.

(6/5) (6/5) 8/7 8/7 8/7 8/7 2/2 2/2 0/0 (2/2)

w/Fill 1 (Gtr. I tacet)

Harm.

slight vib. w/bar trem. bar

Harm.

(12) 9 7 5 4 3 4 0 7 3 (9) (9) (9)

N.C.(A5)

Harm. (15ma)

vib. w/bar

Harm.

0 2 4 (2 4)

(9)

*Bar at normal position.

P

0 0 0 0 0 0 0 3 3 5 5 7 7 3 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 3 3 5 5 6 6 6 7 3 0 0 0 0 0 0 7 7 0 6 0 5 0 3 0

P

Fill 1 (Gtr. III)

slack

trem. bar

slack

1 1/2

1 1/2

0 (0)

*Depress bar before striking note.

**Bar at normal position.

w/*gtr. effects ad lib (Gtrs. I, II & III)

N.C.

Gtr. IV

*Till end.

N.C. G5 Harm. N.C. A5

let ring sl. Harm. P.M. P.M. P.M.

3 3 5 5 3 5 5 12 12 14 0 5 2 2 0 0 0 0 0 0

N.C. G5 Harm. Begin fade N.C. A5

sl. P.M. P.M. P.M. P.M.

sl. Harm. P.M. P.M.

9 5 5 5 5 12 12 7 5 0 5 2 2 0 0 0 0 0 0

N.C. G5 N.C. A5

sl. 3 7 P P H P sl. P.M. P.M. P.M.

.....4 let ring *.....4

sl. P P H P P.M. P.M. P.M.

3 3 5 5 9 5 5 7 5 7 6 7 6 3 5 5 2 2 2 2 0 0 0 0 0 0

*Played behind the beat. sl. 0 0 0 0 0 0

The musical score for 'The Rose Tree' is presented on a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4. Measure 1 is marked 'N.C.' (No Chord). Measure 2 is marked 'G5' and includes a 'sl.' (slide) instruction. Measure 3 is marked 'N.C. Harm.' and includes a 'Harm.' (harmonic) instruction. Measure 4 is marked 'P.M.' (Pedal Point). The second system contains measures 5 through 8. Measure 5 is marked 'sl.' (slide). Measure 6 is marked 'Harm.' (harmonic). Measures 7 and 8 are marked 'P.M.' (Pedal Point). The bass staff includes fingerings: 3, 3, 5, 5, 3-5, 5, 5, 5, 5, 5, 5, 5.

Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

D₈/E

*Classical gtr.

mf let ring throughout

*Music sounds one whole step higher than written because capo is placed at 2nd fret. Tab numbers are relative to capo.

Slower ♩ = approx. 72

A *sus4*

N.C.

trem. pick

Faster ♩ = approx. 104

Box. 72

Emai7sus#4/A

[illegible]

Segue to LITTLE GUITARS

CATHEDRAL

Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Moderately ♩ = 114

Cmaj7/G F/C Cmaj7/G C5 1. Bsus4 2. B5

w/chorus

*Swell w/vol. knob.

*sim.

*w/delay

*Play upstem part with single-repeat delay time = ♩. (approx. 395 msec at ♩ = 114). Downstem part shows resulting sound, with echoes in parentheses.

*Play all (upstem) notes as L.H. hammer-ons with vol. swells (till end).

F G D

F C G

B Eb G

B C D

ERUPTION

Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Free time (♩ = 92)

(Drum fill)

A5

ff sl. sl.

Full Full

3

P.M.-----4

7 5 7 5

sl. 14 sl.

*w/slight flanging and tape echo delay.

A.H.-----1
(15ma) 1/2 P H Full

5

A.H.-----1
1/2 P H Full

7 (7) 5 7 (7) 5 5 8 5 0 8 8 5 0 8 8 5 0 8 8 5 0 8

A.H.
pitch: F \sharp

A.H.-----1
(15ma) 1/2 1/2 P

6 6 3 5 5

A.H.-----1
1/2 1/2 P A.H.-----1 P P H P P H P P H P P

8 5 0 7 5 8 5 7 5 7 (7) 5 6 5 7 5 7 5 4 7 4 7 5 4 7 4 7 5 4 7 4 7 5 4 7

A.H. pitches: F \sharp G A G

w/Rhy. Fill 1

2 1/2 1 1 1 1/2 1

3 3 3 3

poco rit.

sl.

trem. bar 2 1/2

1 1/2

1 1 1 1/2 1

7 6 5 4 7 6 5 3 15 0 15 0 (0)

sl. P

Faster (♩ = 146)

sl. *poco rit.* *sl.* *poco accel.* *sl.*

Faster (♩ = 146) (C#m)

8 7 9 7 9 7 5 7 5 7 5 4 6 4 6 4 6 18 6 9 13 6 9 13 6 9 13 6 9 //

(Å dim)

[illegible]

Eruption - 4 - 3

[illegible]

NEWORLD

Tune Down: ⑥ = D.

Music by

EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and GARY CHERONE

Moderately slow, in 1 ♩ = 46

Intro:

freely

Acous. Gtr. *mf* hold throughout

D G/B D G(6)/B D G/B

Faster ♩ = 50

Main Theme:

D G A(9) D

G Em7 A

*Th.

*Th. = Fret ⑥ w/thumb.

D G(9) E7

Th.

A D G

TAB

D A(9) (8va) *D

TAB

*Chords played by keybd.

G(9) D A

TAB

D G(9) D

TAB

A D(9) D(9)/C# G6/B

TAB

Dsus(9)/A G G(#11)

Th.

TAB

Gsus2 Gm D N.C.(F)

Th. Th. poco rit. a tempo

TAB

(G) D5 (8va) N.C. F Ab5 G5 F5 D5 (8va)

harm. harm.

1/4

TAB

♩ = 84

N.C. F G D5 (8va) F5 F#5 G5 G#5 A5

harm. harm.

1/4

TAB

Free time

Segue into
"Without You"
Dmaj7

G/B Csus2 A6/C# D

rit. tr. harm. harm.

TAB

SPANISH FLY

Music by

EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

*Tune down 1 step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Free time

(♩ = ca. 160)

(Nylon stg. N.C.(Esus4)

gtr.)

(Am9)

let ring throughout

*Notes are written in transcription as if gtr. were tuned normally.

**Tapped harmonics. Hold chord forms and tap stgs. at frets indicated in parentheses.

The musical score for 'The Rose Tree' is presented on three staves. The first staff is a treble clef with a 4/4 time signature. It contains a melody with eighth and sixteenth notes, often beamed together. Above the first four measures are the letters 'T P P P H' grouped by a slur, and below the first four measures are the numbers '5 5 5 5'. Above the next four measures are the letters 'T P P P H' grouped by a slur, and below the next four measures are the numbers '5 5 5 5'. Above the final four measures are the letters 'T P P P H' grouped by a slur, and below the final four measures are the numbers '5 5 5 5'. The second staff is a bass clef with a 4/4 time signature. It contains a melody with eighth and sixteenth notes, often beamed together. Above the first four measures are the letters 'T P P P H' grouped by a slur, and below the first four measures are the numbers '12 7 5 0 5 12 7 5 0 5 12 7 5 0 5 12 7 5 0'. Above the next four measures are the letters 'T P P P H' grouped by a slur, and below the next four measures are the numbers '12 7 5 0 5 12 7 5 0 5 12 7 5 0 5 12 7 5 0'. Above the final four measures are the letters 'T P P P H' grouped by a slur, and below the final four measures are the numbers '12 7 12 0 12 5 12 3 0'. The third staff is a bass clef with a 4/4 time signature. It contains a melody with eighth and sixteenth notes, often beamed together. Above the first four measures are the letters 'T P P P H' grouped by a slur, and below the first four measures are the numbers '12 7 5 0 5 12 7 5 0 5 12 7 5 0 5 12 7 5 0'. Above the next four measures are the letters 'T P P P H' grouped by a slur, and below the next four measures are the numbers '12 7 5 0 5 12 7 5 0 5 12 7 5 0 5 12 7 5 0'. Above the final four measures are the letters 'T P P P H' grouped by a slur, and below the final four measures are the numbers '12 7 12 0 12 5 12 3 0'.

The musical score for 'The Merry Widow' waltz is presented in two systems. The top system features a melodic line in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody is characterized by frequent grace notes and slurs, with dynamic markings such as *pp* and *p*. The bottom system provides a rhythmic accompaniment, likely for the left hand, using a simplified notation with numbers 1-5 for fingerings and 'H' for half notes. The tempo is marked as 'poco accel.' (slightly accelerating).

Музыкальное произведение «Славянка» (Slavanka) в 6/8 такте. Музыка записана на нотном стане с скрипичным и альтернативным (басовым) октавами. Ключевая подпись имеет один диэз (F#). Мелодия состоит из восьмых и шестнадцатых нот, с группировками по трое и связками. Басовая линия состоит из восьмых и шестнадцатых нот, с группировками по трое и связками. Музыка разделена на три такта чертой. Первый такт содержит 8 тактов, второй 8 тактов, третий 4 такта. Темп обозначен «Аллегретто» и настроение «Шерцандо».

Музыкальное произведение «Песня ласточки» (The Song of the Lark) в нотной записи. Музыка написана для голоса и фортепиано. Голосная партия представляет собой мелодическую линию с русскими текстами. Фортепианная партия сопровождается ритмическим рисунком, состоящим из восьмых и шестнадцатых нот. Музыкальное произведение разделено на две системы: первая система содержит меры 1-8, а вторая система — меры 9-16. Музыкальная запись выполнена в нотном стане с ключом соль-бемоль (G major) и метром 4/4.

First system of musical notation for 'Spanish Fly - 3 - 3'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes with triplets. Fingerings are indicated by numbers 1-5. Breath marks (H) and tonguing marks (TP) are placed above the notes. Dynamics include piano (p) and slurs (sl.). The bass line consists of a single line of numbers representing fingerings.

Second system of musical notation for 'Spanish Fly - 3 - 3'. It continues the melody from the first system. The treble clef and key signature remain. The bass line continues with fingerings. The system ends with a double bar line.

Third system of musical notation for 'Spanish Fly - 3 - 3'. It continues the melody. The treble clef and key signature remain. The bass line continues with fingerings. The system ends with a double bar line.

Fourth system of musical notation for 'Spanish Fly - 3 - 3'. It continues the melody. The treble clef and key signature remain. The bass line continues with fingerings. The system ends with a double bar line.

Fifth system of musical notation for 'Spanish Fly - 3 - 3'. It begins with a tempo marking of quarter note = 108. The melody continues with triplets and sixteenth notes. The bass line continues with fingerings. The system ends with a double bar line. A final section of the piece is indicated by a key signature change to one sharp and a 3/4 time signature, featuring tapped harmonics marked with an asterisk and 'T'.

Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and GARY CHERONE

④-E ①-E

* ⑥ A is 1 octave lower than ⑤ A.

Free time (♩ = 76, approx.)

*Gtr. 1 is a Coral electric sitar arr. for standard gtr.

A5

(8va)

N.C.

harm. - - - - -

hold - - -

0 3 0 0 12 12 12 7 5 4 5 3 0 3 0 0

3 5 3 6 7 3 0 12 12 12 7 5 4 5 3 0 3 0 0

3 5 3 6 7 3 0 12 12 12 7 5 4 5 3 0 3 0 0

The musical score for "Dsus(9)" consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of two sharps (F# and C#). It contains a guitar melody with triplets of eighth notes, a "hold" instruction, and a "1/2" time signature change. The bottom staff is a guitar tablature staff with the letters "TAB" on the left. It contains fret numbers (12, 3, 0, 3, 10, 3, 0, 3, 12, 3, 0, 2, (2), 0, 3, 0, 3, 5) and a "1/2" time signature change. The score is for a guitar and bass ensemble.

N.C.

D5(9) D#5 E5 F5(9)

N.C.

D5 C#5 C5 B5

A#5

A5

(8va)-----

harm.-----

w/fdbk.

*Hit back of gtr. neck
and let open strings ⑤ - ② ring.

Slow Rock ♩ = 60

*Approx. 19 sec. With trem bar depressed, randomly pick behind nut and hit slack strings against fretboard to create rumble.

E5 $\ast 1/2$ F5 3 6 6 E5 F *sl.* H P H P *sl.* T
 $\ast 1/2$ 7 7 8 10 8 10 8 10 8 10 8 10 12 8 10 12 8 10 12 7 8 9 9 10 7 9 7 10
 H P H P H P H P H T P H T P H T P H *sl.* T
 *Bend string behind nut.

E5 F5 E F5 E5 F5
 7 (9) 8 (10) 10 7 8 10 8 7 8 7 8 10 8 (9) 8
 *Trill with L. H. and randomly tap

Segue to LOSS OF CONTROL

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String 6, 3rd Fret String 5, 12th Fret String 4, 13th Fret A "C" Chord C Chord Arpeggiated

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

WHOLE STEP: Play the note and bend string one whole step.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

TWO STEPS: Play the note and bend string two whole steps.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

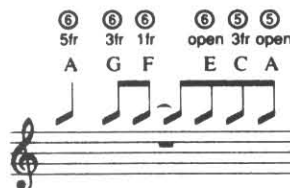
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



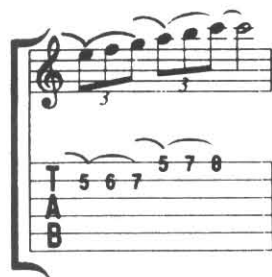
INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.



PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



FRET-BOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.

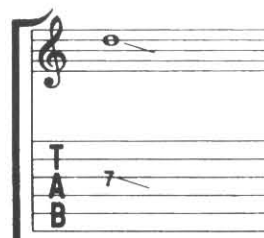


LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



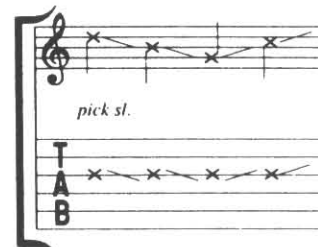
LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.



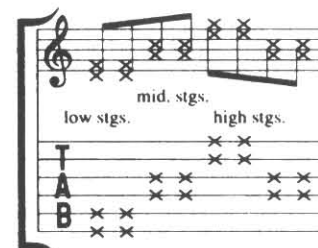
SHORT GLISSANDO:
Play note for its full value and slide in specified direction at

the last possible moment.



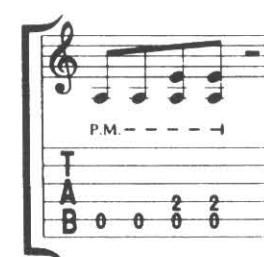
PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).



MUTED STRINGS:
A percussive sound is made by laying the fret hand

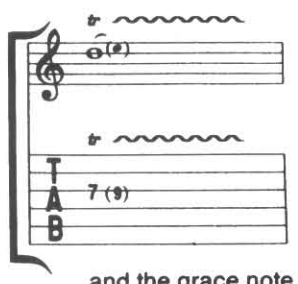
across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING:
The note or notes are picked as fast as possible.



TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.

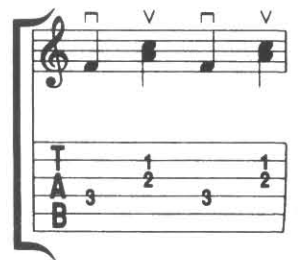


ACCENT:
Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes):
Notes or chords are to be played roughly

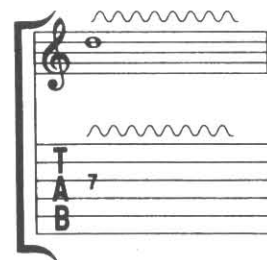
half their actual value and with separation.



DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a

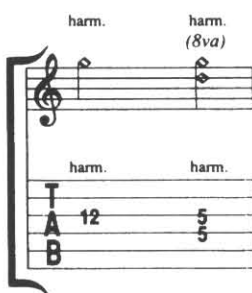
downstroke

(v) or upstroke (^) of the pick.



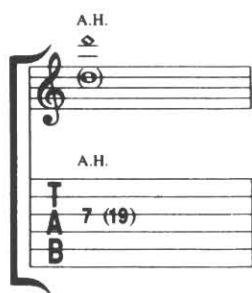
VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS



NATURAL HARMONIC:

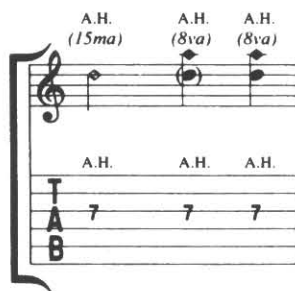
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC:

The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the

same string at the second tab number (in parenthesis) and is then picked by another finger.

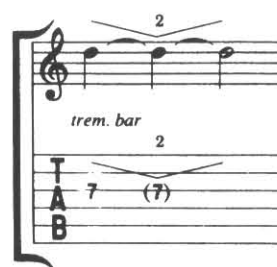


ARTIFICIAL "PINCH" HARMONIC:

A note is fretted as indicated by the tab, then the pick hand

produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

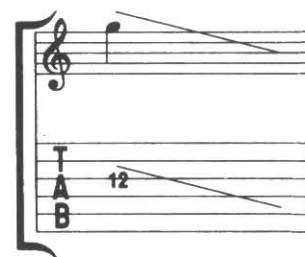
TREMOLO BAR



SPECIFIED INTERVAL:

The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL:

The pitch of a note or a chord is lowered to an unspecified interval.